

UNO grad mounts Omaha mayoral campaign

By JOHN MALNACK II

Retired Omaha police lieutenant Bill Krejci, 57, will oppose Mayor Mike Boyle in the April 2 primary election. No other candidates are on the ballot. Since the two top finishers in the primary qualify for the general election, both Boyle and Krejci will appear on the May 14 ballot.

Krejci is a 35-year veteran of the Omaha Police Department, served 25 years in the military (active and reserve) and graduated with a bachelor's degree in criminal justice and political science from UNO in 1974. He is married and has four children.

Responding to repeated Gateway attempts to arrange an interview with Mayor Boyle, Barb Richardson, the mayor's press secretary, said the mayor chose not to grant an interview prior to the primary.

GATEWAY: What do you perceive to be the most important issues in this mayoral election?

KREJCI: Well, I think the big issue in my whole underlying philosophy or theme of this campaign is to cut out waste in city government.



Krejci

If we cut out waste in city government, we wouldn't have only a surplus, we'd have enough of a surplus to where I'm convinced we could cut back taxes.

Omaha, and Nebraska particularly, up till the middle '40s, was considered "the white spot" of the nation... one of the lowest-taxed states in the United States.

Here in recent years, and especially in 1984 and '85, Omaha and Nebraska is one of the highest-taxed areas in the entire United States, even though they said in the paper (World-Herald) just two nights ago (March 8) that the average salary for the Omaha people is probably 14 to 16 percent lower than the rest of the country. But we're being taxed as though we're drawing California and East Coast wages.

GATEWAY: And you think that taxing is an outgrowth of wasteful government spending?

KREJCI: There's no question about it, no question about it. We're trying to live like New Yorkers or California people, where they have several million people as residents. Nebraska has 1½ million people, total state population. And we here in Omaha just can't live like we had an income comparable to Los Angeles or comparable to New York.

We instead have to realize what our budget is and live within it. But living within a budget has not been a practice of government in recent years, and it's tragic. All of us must live within our budget or we go to the poorhouse. We lose everything.

'Ambassadors' represent UNO

By SUSAN KUHLMANN

Have you ever had the desire to be an ambassador? Or to be of service to UNO? If so, read on.

The UNO Ambassador Program is looking for applicants for the 1985-86 school year. These 12 students, six men and six women, serve as representatives for the University at various functions both on and off campus throughout the year.

Co-coordinators of the program are Lois Deily and Terry Forman. Deily said that to be eligible a student must have a 2.5 GPA and have completed 27 hours of academic work by the end of this year. An applicant must also be a fulltime student and give some assurance of being such for all of next year.

Deily said a student does not receive credit for serving as ambassador, but is awarded a \$100 scholarship for the year. She said the experience is an asset on a student's resume, and that it helps the student in "making contacts with prominent alumni and other people in the community."

Forman said students applying for the position also need to possess good communication skills and a desire to serve the university. He said both of these become evident in interviews conducted during the selection process.

Forman said the ambassadors are expected to go to parties and other functions where they know only one or two people. He said they can't "feel uneasy about going up to someone they don't know and start talking."

As UNO ambassadors, students wear red blazers with a UNO insignia and serve as hosts and hostesses at a variety of functions. Their duties include greeting people at the door, mingling with crowds, and answering questions, both about the program and about the university.

Deily said the commitment usually requires no more than

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GATEWAY: How much of a role do you think the mayor has played in that?

KREJCI: It starts with our legislators, but our mayor is responsible for all of the people within the city limits of Omaha. He should, just like in the recent Cole, Layer & Trumble (countywide property revaluation), should have been saying, "Let's get all the taxing-body heads together and try to figure out some way of reducing the mill levy or the taxing levy, so that our citizens are not taxed with a 50 percent, or 60 percent, or even in some cases a 150 percent increase in their taxes. He should be concerned about all the citizens, not those special few special-interest groups that own control of the mayor's office right now.

GATEWAY: Now by "special-interest groups," you're referring to whom or which?

KREJCI: I'm not referring to, I'm not naming names at this time, but there are obviously some of the wealthy around this town who he represents very well.

GATEWAY: In other words, you're talking about the big businesses and the fundraising events where they support him (Boyle)?

KREJCI: Yes.

GATEWAY: Then one of your primary priorities if you are elected mayor would then be to push for a lower mill levy?

KREJCI: I would be pushing for anything that will save our taxpayers money.

GATEWAY: What do you feel is responsible for the surplus we have now? Is that just the result of too many taxes, or...?

KREJCI: I say poor management. Completely, poor management. They weren't figuring their budget right, they weren't figuring their income right. Now granted, there are circumstances that contribute at times, where you cannot figure right down to the penny. But this is ridiculous when we're talking about near a \$9 million budget surplus. Just a year ago he (Boyle) was, when the state legislators were talking about taking off the sales tax on food items, he was the one who got up and said, my God, we're gonna go broke if we don't have that.

A year and a half ago he was also asking the City Council to increase taxes 12 percent, 12½ percent. Thank the Lord the City Council wasn't listening, and they did not approve that.

But now in election year, he suggests maybe we should have had a 1½ cent, or a 1½ percent, decrease in our taxing. And we're still talking about close to a \$9 million budget surplus.

I have been, ever since the surplus has been known, advocating publicly in my talks and in my press releases, that this money be returned to the taxpayers through whatever means may be available. Either cut out immediately the sales tax — and it's too late for that now — but do not spend it on foolish little low-priority items. Do not try to speed up a big plan for improvements. Don't change time frames on spending.

Instead, put that money back, either in a savings, or give it back to the taxpayers directly through a reduction in sales tax or immediate reduction of property taxes or cutting out vehicle wheel tax.

Put it back in an insured-type savings where this money will collect interest, and in two years' time, when the law says you can use it, put it back in toward reducing taxes. Do not spend it on these little, frivolous, low-priority spending sprees that are so common.

GATEWAY: Was there any particular one that you were referring to there?

KREJCI: Spending sprees? Well just take a look at whatever they're spending it on right now. Now, I think this month they're closing the books on 1984. It'll be interesting to see when they close the books, to see how much of this Mayor Boyle has returned, or put into savings for future tax reduction, and how much he has already spent on unnecessary, low-priority items.

GATEWAY: How do you feel about the mayor's decision not to follow the Justice Department's suggestion to abandon the affirmative-action quota system in the police department?

KREJCI: Well I think it's pretty obviously a transparent attempt on his part to gain some more votes or try to woo some more votes.

GATEWAY: Do you agree with the Justice Department's suggestion that we can now go away from that, the affirmative action?

KREJCI: Well our policies are already in effect. We're hiring, and we have been hiring here in recent years, according to a quota system anyway. I think all people should be treated as equals. No exceptions. And thank the Lord Omaha is and has been a pretty decent town for treating our citizens equally.

GATEWAY: So you would advocate going strictly by a testing procedure to determine who gets in and who doesn't?

KREJCI: Oh yes, I don't think there's any doubt a testing procedure has its place in our hiring system.

GATEWAY: How do you feel about the mayor's performance in negotiating on labor contracts with the city employees, the fire and police unions?

KREJCI: Well I think he's been using that as a battleground for years. He has consistently changed his statements and his opinions and his direction of travel in all labor negotiations over the past several years with the city employees.

He'll say one thing, and then when they finally agree to that he'll say something else that's entirely opposite to that.

And, incidentally, going back to that hiring procedure, I want to emphasize, all people should be treated as equal, under the law and for the hiring. And I think that we must maintain our present influx of hiring according to our standards: grading and testing. But also, if this isn't adequate, then we're gonna have to make our own special attempts within our own hiring practices where we must get an equal share of our non-white applicants.

GATEWAY: What do you feel about (Boyle's) performance in making sure city streets have been plowed sufficiently during winter storms?

KREJCI: Talk to the local citizens around different parts of the town. You'll get the answer loud and clear: poor, very, very poor.

GATEWAY: Why do you think they had such a problem with it in '83?

KREJCI: It wasn't election year, perhaps. But they were using the wrong equipment, they didn't really have any plans, they had no experience. The people in charge weren't listening to the professionals within their ranks who've done it for the last 30 years and were telling them this is the way it should be done.

They weren't listening to them. They instead had their own new little ideas and concepts, which proved to be totally inadequate.

GATEWAY: Do you think that that's improved now? Or do you think if we had another big snowstorm now we'd have the same problems? Have you seen any improvements in the system they're using?

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Scott Shugart

Stick 'em up!

Nancy Kelly, director of the UNO Art Gallery, sows the lawn west of the gallery with Popsicle sticks. Kelly said her creation, untitled as of Tuesday, is intended as a promotion to get people excited about the gallery. She expects to be planting sticks during spring break and would welcome help.

Mayoral challenger calls for fiscal frugality

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KREJCI: We haven't had a test right now, so we don't know. That's speculation. I would have to say the plan they've got now is perhaps a little better design than what they have had.

GATEWAY: Does including the private parties with their four-wheel drives and all that to help out?

KREJCI: I question the four-wheel-drive capability.

GATEWAY: You don't think that's that effective?

KREJCI: The big trucks have over the years been quite adequate.

GATEWAY: What do you feel about the condition of the city streets?

KREJCI: Once again I'll say just exactly as I said about the cleaning. Go and talk to the citizens and they'll tell you the same thing: as poor as the streets have ever been since we've gotten pavement. Part of the problem also is they're using too much salt. Salt destroys concrete in nothing flat, and cars as well.

GATEWAY: What made you decide to go into the mayoral race?

KREJCI: Because I'm very disgusted, with my 35 years of public service, seeing the direction that the government has taken under the last 3½ years. We've got to return the government back to the people, put it back in the hands of the people, where they have a direct voice in the government.

GATEWAY: Do you perceive yourself as a mayor who would be able to work well with the present (City) Council? What is your reaction to our present council members? Are there any stands of theirs that you're personally very much in favor of or very much opposed to?

KREJCI: There are some good people on the council. There's no question about that. You can work with people. I've always been able to work with people.

I had over 25 years of command experience in the military and over 30 years command experience in the police. I've always been able to work with people. I like people. I understand people. So working with the council would not be a problem.

They have the same responsibility that the mayor does. They're supposed to be the watchdog, and they should start

taking care — and they have been, historically — taking care of the citizens' rights. And they should show very careful judgment in the management of money. I'm not saying that they're faultless, because they're not. They've made a lot of errors. But, by the same token, who has made more, the mayor or the City Council?

GATEWAY: What was your feeling on the recent developments on One Pacific Place?

KREJCI: Well I think anytime something is done behind the door or under the table, the possibility of improprieties is very, very much present.

GATEWAY: Do you think...

KREJCI: Everything, and I mean bidding systems, every type of purchase the city makes, every type of involvement the city has, should be all above board and fully reported to the public,

so that they can have a voice in the decision making.

GATEWAY: What is your position on city expansion/annexation? **KREJCI:** We should not try to annex ourselves into bankruptcy. We should never try to annex for the sake of population. Our annexation policies under Mayor Boyle has been what I'd consider poor. We are not providing the basic services as guaranteed under the city charter for a lot of these areas. We're stretching our police and our fire coverage way too short.

GATEWAY: Do you see Omaha's relative economic prosperity continuing even if the rest of the state's agricultural and rural economies keep going into the trouble we've heard they're in?

KREJCI: I don't think we'll ever be totally insulated, but yes, definitely, Omaha is not dependent on agriculture like a lot of the rural towns in Nebraska are. Omaha has been more metropolitan in nature ever since its origin.

Putting UNO's best foot forward

(continued from page 1)

seven or eight hours a month at about three functions. She said the ambassadors are especially busy during football season, entertaining alumni at pre-game receptions.

Sue Nash, a current ambassador, said their services are available to any group on campus who needs them. She said as few as two or three, or as many as all twelve UNO ambassadors, can attend a function, depending on the need.

Nash, a non-traditional student, said she became involved in the program because "I felt that I wanted to belong to an organization... do more than just be a student." She added that after talking to a former ambassador, she thought the program was "fantastic."

Nash said serving as ambassador has helped her "grow in communication skills" and to become "more out-going." She said the program "should be promoted more."

Deily said the program is in its third year. It was begun by Vice-Chancellor of Academic and Student Services Richard Hoover, who, according to Deily, had observed such a program on other campuses and wanted to implement one at UNO.

Forman explained that following application, a screening committee of six narrows the field to about 20 to 25. During the subsequent interview, applicants are judged on their communication skills. From the field, twelve ambassadors and two alternates (to serve in case an ambassador can't) are chosen.

Forman said a current ambassador is eligible to serve again the following year, but that he has to repeat the application process. Past performance is taken into account, Forman said.

Following selection, students undergo an extensive two-day, eight-hour training session in the summer, which includes things such as etiquette and how to dress. The sessions are conducted by people both from UNO and the community.

Applications for the ambassador positions can be picked up at Lois Deily's office, Room 115 in the Eppley Administration Building, at the Student Activities Office in the Student Center, or in Hoover's office, Eppley Room 211.

The deadline for applying is April 5, with the selection process taking place April 10 and 11.

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What's Next

The Student Home Economic Association is sponsoring a food drive April 1 through 5. Donations will go to the Omaha Food Bank.

Non-perishable food items may be dropped off in Room 108, Arts and Sciences Hall, or outside the recreation area on the lower level of the Milo Bail Student Center.

Donations may be dropped off between 8 a.m. and 5 p.m.

Make your boss your pal

Management Consultant Chips Kessler will lead a noon Brown Bag lunch session entitled "How to Get Along With the Boss" March 27 at the Peter Kiewit Conference Center, 13th and Farnam Streets.

The program is free and open to the public. Those attending are invited to bring their lunches.

Moving on

Six departments are moving their offices between March 18 and April 13 to accommodate construction of the circulation road, surface parking and lab-science building projects on the west end of campus.

The Criminal Justice office will move from Annex 26 into Annex 37 this week. The move is scheduled to be completed by Tuesday, March 26. Two days later Army ROTC will move into the second floor of Annex 26.

Social Work offices will move from Annex 23

to Annex 40 on March 25-26, and on March 28-29, The Gateway will move into the first floor and basement of Annex 26.

At the same time The Gateway is moving, Goodrich Program offices will move out of Annex 20 into Annex 39.

Plant Management will make the last move April 1 from Annex 19 to Annex 45. The move is scheduled to be complete by April 13.

When all moves are completed, new office locations will be: Criminal Justice, Annex 37; Army ROTC, Annex 26; Social Work, Annex 40; The Gateway, Annex 26; Goodrich Program, Annex 39; Plant Management, Annex 45.

Testing dates

If you are planning to enroll in English Composition next fall and have not yet taken the English Diagnostic Test, you must register for the test in person no later than March 29 for the April 6 test, or no later than July 3 for the July 11 test, at the Testing Center, Eppley Administration Building, Room 113.

'Early Nebraska'

The Moving Company will present its dance production "Early Nebraska" tonight and tomorrow at 8 p.m. and Sunday at 4 p.m. in the University Theater, Arts and Sciences Hall.

General admission is \$4, or \$2 for students and senior citizens.

Deposit in the Food Bank

Bach's last chance

Today is the last day of the Bach-Handel-Scarlatti Tricentennial Exhibit at the UNO Art Gallery.

The exhibit, sponsored in conjunction with BMI, offers a rare opportunity to see first editions of works by the famous composers, along with an autographed manuscript by Felix Mendelssohn.

The Gallery's hours are 8 a.m. to 5 p.m.

Working on your career

Self awareness, skills identification, career exploration, decision making and job-search strategies are the topics of workshops sponsored by the UNO Career Development Center.

The workshops will meet on Monday evenings from 5:30 until 7:30 p.m. in the Career Development Center, Room 115, Eppley Administration Building.

Dates for the workshops are April 1, 8, 15, 22 and 29. Registration fee is \$10 for UNO students and \$25 for non-students, which includes all materials.

For more information call 554-2409.

Health screenings

Health Fair of the Midlands is preparing for a week of health screening April 14-21 at sites in Omaha, Plattsmouth and Council Bluffs.

Free screenings for height and weight, blood pressure, anemia and visual acuity will be pro-

vided by the Health Fair at 27 different locations. An optional blood-chemistry analysis with cardiac risk profile will be provided for a \$15 lab fee. Oral, glaucoma and hearing screenings will also be available at selected sites.

For more information contact Shelley Hunter Smith, project director, at 341-2723, ext. 208.

Take a hike

Fontenelle Forest Nature Center is offering a number of walks, classes and workshops through March and April.

"Beekeeping Workshop," "Search for Spring Hike" and "Spring Constellation Course" are just a few of the offerings.

Dates, times and fees differ, so call the Fontenelle Forest Nature Center, 731-3140, or the Neale Woods Nature Center, 453-5615, for more information.

Orient this summer

The New Student Orientation office is still looking for interested students to serve as orientation leaders for the 1985 Summer Orientation Program.

The leaders will work with small groups of freshman and transfer students guiding tours, assisting with registration and representing the University.

Applications can be obtained in the Orientation Office, Room 115, Eppley Administration Building. Application deadline is April 3, 1985.

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Comment

It was more than a house, it was our home

It's hard to believe that my second semester as a Gateway staffer (and my tenure as editor) is now two-thirds gone. And it's even more difficult to imagine that this is the final deadline old Annex 17 will ever see.

In the relatively short time I've been working for The Gateway, this house has been the only office I've known. And I now realize I've developed quite a fondness for what to many would perhaps appear to be just another old house on the west end of campus.

More than once have I stopped by here after class at night, when the silence in the halls and rooms belied the buzz of activity that occurred twice a week: Gateway deadlines.

A few times, I just leaned back in my chair and tried to imagine all the life that this house saw and sheltered when it was still a private home. I wondered if anyone had been born here, or died here. I wondered where the children who grew up here are now.

But one thing I know firsthand, and will remember, is how full of life this house was at the last, as The Gateway.

Oh sure, she's not the most elaborate or beautiful house (annex) on campus. The Farber house, just to her east, is much more architecturally impressive, and older, than our house. But it's no more important to me.

Next week, during spring break, The Gate-

way staff will pack up the files, paperwork and various miscellany, and move to Annex 26, also a house, which is the current location of the Criminal Justice Department. It's not a bad house; in fact, it too is an attractive old mansion.

But I've already accumulated the majority of my Gateway memories (good and bad) in Annex 17. I sweated out my first grueling deadline there, and I savored what I considered to be my first really good published story in that same house.

Future Gateway staffers will undoubtedly amass plenty of Gateway memories in the paper's new homes (they'll probably move it again). Before it was here, it was in a glorified shed south of Arts and Sciences Hall.

Since this was one of the UNO houses not receiving relocation bids, auctions will be conducted for anyone interested in buying whatever pieces of Annexes 17, 19, 20, the Farber house, and all the others, they may desire.

When the homes are picked clean, they will be removed (hell, demolished) to make way for the new campus circulation road.

Oh well, at least I hold the honor of being the last editor to work in Annex 17. It will always be the true home of The Gateway, for me. So long, old friend. I'll miss you.

—JOHN MALNACK II

On the house



A fond adieu to Annex 17

After I finally become an established journalist, I want to bring my nieces and nephews up to UNO one day, take them to Annex 17, and tell them, "This is where it all started, kids. I spent some of the happiest moments of my college life in this house sweating over stories, struggling with layouts, editing bad copy and writing outlandish columns."

Well, I still plan to do that, but it won't be quite the same now that Annex 17 will be reduced to so much rubble before the summer is over. Somehow, taking the younger generation to a point on a circulation road and saying "This is where it all started" loses something.

Since the 1982 spring semester, I've spent more time here at The Gateway than I have with my family.

Not that Annex 17 was perfect, mind you. We have two large, beautiful fireplaces. Neither one worked, due to University regulations. Too bad — there were times staff members would have loved to send particularly bad stories up the chimney in flames, not to mention a few so-called writers or uncooperative members of the administration and/or student government.

The location was also a problem. Not a week would go by without at least one person popping in to ask, "Is this where I pay my parking ticket?" (Before The Gateway moved in, Annex 17 was Campus Security headquarters.) As broke as most of the editors were, we always directed purchasers of parking stickers and angry receivers of rhino boots to the Epley Building, where Campus Security has been located since 1981.

When we weren't contending with people who thought we were Security, we put up with others who thought we were KVNO, the Alumni House, the Goodrich Program or just another residence.

In fact, the only person who has never been able to find The Gateway is a delivery boy for a pizza chain that shall remain anonymous. Two

years ago, more or less, a member of the editorial staff ordered a large combo with extra hamburger. The pizza never showed up. The staffer gave up waiting after the second day. Rumor has it that the delivery boy is still roaming the streets looking for Annex 17.

This is where I did my first last-minute scrambling to fill two pages when there was only enough copy to fill a quarter of a page, my first salvaging of copy that could only have been written by someone who flunked high school English, my first columns. And here I found moral and emotional support when I spent most of the spring and all summer last year on crutches when I slipped a disc.

Sure, I suppose this could have happened anywhere. But not too many college newspaper offices have old-fashioned leaded windows, private offices, bathrooms complete with bathtubs and showers, squirrels in the chimney or wasps in the attic.

Squirrels in the chimney? Wasps in the attic? Yep. The squirrels were no problem, although it was disconcerting to be typing away next to the fireplace and hear high-pitched chattering.

The wasps were another matter. One at a time or in twos or threes, they would glide down from their penthouse nest and float around our heads. At first, we reacted as most people do — we tried to beat them to death with old Gateways or lure them out an open window. We soon discovered that if we left them alone, they would simply dive-bomb us a few times before hanging out around the light fixtures.

Tonight, former and present Gateway staffers will give a final salute to Annex 17. It's hard to say farewell to your first home, so I won't. I'll just say that it's been a hell of a four years, wasps, late deadlines and all (including a lot of things I can't talk about because the statute of limitations hasn't expired yet).

—KAREN NELSON

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For The Gateway



Hackish Musings by Kevin Cole

Next week, while other UNO students are enjoying their spring break, the staff of The Gateway will be in the throes of moving pains.

This venerable, old building where I sit today looking out on the rush of Dodge Street will soon come a-tumbling down. And while Gateway staffs have known for some time that the destruction of this edifice was inevitable, it doesn't make the final curtain any easier to take.

But time marches on (what a way with words this guy has), and we will always have our memories of the sweetest little college newspaper office hereabouts. They can't crush memories with their bulldozers.

For those of you who have never chanced to visit our ivory tower, it is officially known as Annex 17 and sits on the west end of campus just beyond the Farber house. (I can't help wondering if there is a giant bullseye painted on these two buildings visible only from the top of a wrecking crane.)

Ours is a large brick building, complete with leaded glass windows and two fireplaces that have long since ceased to burn wood. I was always more or less grateful for that precaution because somehow the thought of staff members with access to large hunks of flaming wood might have given me a case of the

yips during my tenure as editor.

Actually, Gateway staffs have helped keep the building in good shape. Outside of the time a certain ex-sports editor (Henry Cordes would rather have remained nameless) hung by his hands on a door-jamb causing it to separate from the wall, everything has stayed pretty much intact.

It's true we have added considerable wear and tear to the property over four years, but that's the case with anything that gets a lot of use.

I vividly recall the day I first came over to this office to offer my services as a writer. It was a cold January day, but the shivers that ran up my spine had more to do with nervousness than the windchill factor.

Inside, with his feet propped up on a desk, his hair and clothes disheveled and reading a copy of a rock magazine was the news editor of the day, one Roger (TV Bucks) Hamer. It was Rog who gave me a tour of the house, pointing out its many idiosyncrasies that puzzled staffers before and since.

For instance, the west bathroom has a one-way mirror, which makes it appear more or less as if there is a secret passageway, something we have at times vigorously denied. Nonetheless, it has received strange stares from visitors who would then decide

to opt for the east restroom.

In the kitchen there are three stairs that run right into the wall, a peculiarity created when the house was renovated for University use. Sometimes, late on a deadline night, it gave us pause to speculate whether all the workmen had come back down the stairs before the passage was sealed, or maybe, "Did you just hear something? The tell-tale heartbeat of a man buried alive, perhaps?"

We often liked to speculate about such things, especially considering the alternative was discussing some dull story about an increase in parking tickets or the annual story about the selection of UNO Ambassadors. The Gateway was always a good place to shoot the breeze.

No matter where The Gateway is relocated (they tell me it's going to be somewhere called Annex 26 out there on the south edge of the world), the utilization of the office as a "gathering place for journalistic types" probably won't change.

But the spacious offices we've enjoyed for four years will soon be jammed into half of another house to be shared with ROTC. (Talk about your strange bedfellows.) If there are any one-way mirrors in that house, you won't be sure who is watching whom.

Memories

Op Ed -

Acceptance of pseudo-virility perpetuates violence

By COLMAN MCCARTHY

Washington — In the usually protractive play out of Washington scandals, it was mercifully quick. One day, the story of wife beating by John Fedders, the Reagan administration's chief of enforcement at the Securities and Exchange Commission, ran on page one. Two days later, a followup told of his resignation. It was as if in the court of public opinion, no backlog of cases allowed a delay in justice. For once, no \$250-an-hour lawyers pretended they were defending a saint. No sickening media stake-outs were set up on the front lawn.

Fedders' final act of public service was to do the country a favor by laying low and getting out of sight. That is where the issue of wife abuse itself is, except it is hidden away in a false cover-up. It is mistakenly spoken of as an isolated deviation, high on the awful-things-sometimes-happen list of human breakdowns like the Vietnam Syndrome in which veterans go berserk and gun down strangers on the sidewalk.

If the estimated three to six million wife abuse cases a year suggest anything, this is not an aberrancy. It is an extension: of the tough guy cult that rules much of the nation's male-run social, political, economic and athletic life. A wife who takes a punch — or strapping, kicking, burning or, in the Fedders' household, a blow to the stomach during pregnancy — is the last victim of the terror-filled burden carried by those men who equate manliness with toughness. In the male lodge, acting out through wife beating is a way of being a man by being one of the boys.

It can get messy when the details appear on the front page, but as part of the culture it often rates a hearty laugh. In the "Honeymooners," the Jackie Gleason television sitcom, which has yet to bore the public after two decades of reruns, a guaranteed howler is when the enraged Ralph Kramden clenches his fist, shakes it at his wife and bellows, "One of these days, Alice, POW — right in the kisser." Ataway, Ralphie, says the approving Norton.

The acceptability of wife beating is less overt than the approval of the social conditions in which it flourishes. In any number of measurements — America's being number one in handgun deaths, number one in worldwide arms sales, number one in possession of nuclear weapons — the United States is the earth's most violent nation. How can families not be sucked into that? The home is often the final cup that gets filled to overflowing after the violence has been poured into the larger vessels beyond the front door.

Family therapists see the pattern. In "The Family Crucible," Augustus Napier and Carl Whitaker, — one a psychologist, the

other a psychiatrist — tell of two family members "engaged in a painful duel that was escalating toward possibly tragic levels. We all know intuitively about this process: One person offers a provocation, the other retaliates with one of his or her own, and this brings about a reciprocal provocation by the first person. Each person adds a little more force to each response, and the process of attack and counterattack increases rapidly to higher and higher levels of intensity. We have all performed in this way on the playground as children, daring one another toward some crisis that ended in bloody noses and torn jackets. It happens in families. It happens between service stations in a price war. It is one way that nations get into ultimately tragic wars."

The fake virility that needs to be sustained by hitting a woman becomes the war in the home. At work, the successful male hits people with the acceptable weapons of achievement: aggressiveness, dominance, control. He earns praise as a tough op-

erator, as did John Fedders, who made \$150,000 at his Washington law firm and expected to earn much more after leaving government. At home, the tough operator must often be tougher. He might have a wife who is out of control by her thinking that marriage is an arrangement between equals, not master and subject. If necessary, this heresy must be beaten out of her, the way we have a foreign policy that beats up on nations like Nicaragua for daring to think they have standing with the United States.

The family, the most fragile of all institutions, needs the kind of reinforcement that a macho-dominated and violence-based culture can't give. Men need to be encouraged to break free. The pseudo-manliness that makes them successful in the workplace isn't what creates the qualities of genuine manhood — kindness and attentiveness — that undergird love between a man a woman or the beauty that results: family closeness.

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Letters

In Senate's defense

To the Editor:

I would like to respond to your article regarding the UNO Student Senate meeting of March 14, 1985.

The Senate is composed of 29 intelligent, outspoken individuals who, for the most part, have the UNO student body's best interests at heart. Unfortunately, many times due to some individual's strong convictions regarding Senate business and general misunderstandings, some individuals tend to lose sight of the Senate's set goals and what the Senate *can* and should do for our University.

I am proud to have served as a senator for the past year and a half, and feel that the Senate can accomplish a great deal if people could learn to put personality differences aside and work together.

Often times, the negative aspects of organizations on campus seem to be more visible than the positive ones. Let me be the first to admit that the Senate does indeed lose its effectiveness occasionally when petty bickering occurs during our meetings. But on the same note, it should be said that some good does come out of our meetings.

I personally feel that the Senate has accomplished something whenever it votes to help fund an organization to attend a sem-

inar which will help many UNO students directly or indirectly. I'm also pleased that the Senate is continuing to work to help establish an on-campus childcare center. This will serve many UNO students someday. Actions like these and many others are the positive aspects of Student Senate that, in my eyes, outweigh some individual's chosen immaturity and lack of self-control on the Senate floor.

I know other senators feel the same way I do and are working to effectively represent UNO students' feelings on the Senate floor. Although some senators and officers do occasionally get out of line, and even though I may not always agree with them, I still consider them my friends, and will continue to work with them to accomplish things for UNO.

Tracy Wernsman
Student Senator, Arts and Sciences
Chairperson, Student Affairs Committee

To the Editor:

I would like to make it clear that the "INTERNATIONAL FESTIVAL '85" is organized by the ISO (International Student Organization) and funded by the Milo Bail Student Center. In the last edition of The Gateway (March 15), the ISSO (International Studies Student Organization) mentioned this International Festival '85, and it sounded as if this organization, ISSO, is the one that organizes it, which is not true.

The ISSO is only helping the ISO.
If there was any doubt, I hope this letter makes everything clear.

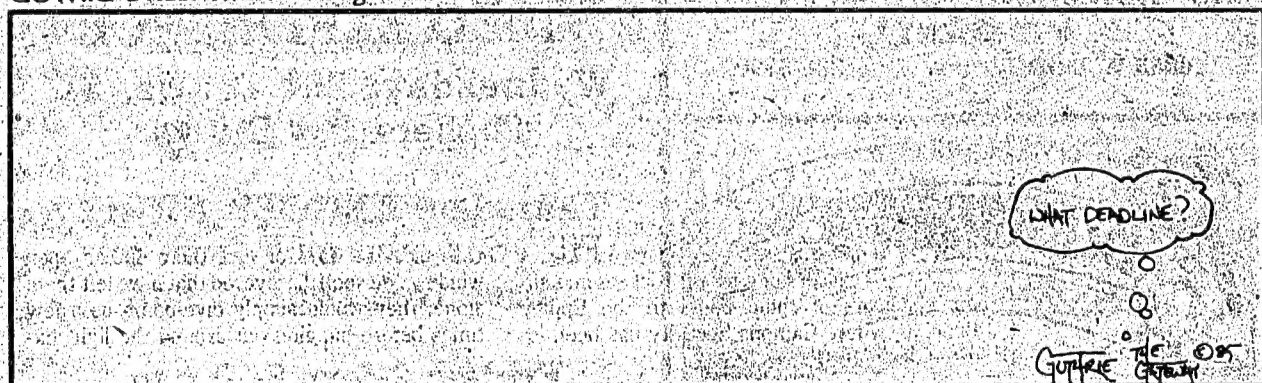
Mirtha Aguilar
ISS Director

To the Editor:

And Miss Omaha says it's not a *beauty* contest? You mean stereotypical all-American physical beauty is only the prerequisite, right? Since when has an intellectual genius with zits ever won such a contest? Show me a creative and talented personality with cellulite that has won such a title and then I'll be a believer.

Rebecca M. Donovan
Business Undergraduate

GOTHIC STILLWATER ~ tim guthrie



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Unsigned opinions on this page represent the views of The Gateway editorial staff. Opinions expressed are not necessarily those of the UNO students, faculty, or administration, or those of the NU central administration and Board of Regents.

Letters to the editor must be signed, but those with noms de plume may be accepted. All letters should include appropriate identification, address, and telephone number. (Address and telephone number will not be published.) Letters critical of individuals must be signed by using the first and last name, or initials and last name. Preference is given to typed letters. All correspondence is subject to editing and available space.

Letters exceeding two (2) typewritten pages will be considered editorial commentary, and are subject to the above criteria.

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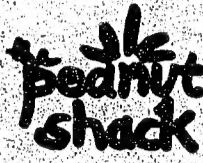
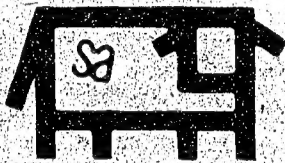
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Weekend Wire . . .

King of the blues

"The blues were started by black people out of depression over oppression. But today it has to do with people around the world, regardless of financial status. It comes from love affairs, people wanting to do better and the hassles of everyday life."

—B.B. King

B.B. King, preaching the blues like no other man can. This weekend King will be preaching his blues in Omaha, at Cleopatra's Restaurant and Lounge, 6553 Ames Ave.

What the Omaha audiences will see is a living blues legend, a man whose influence as a blues artist has extended over three decades, around the world and into the hearts and souls of countless audiences.

Born Riley King in Indianola, Miss., 60 years ago, King rose from the depths of plantation poverty to the height of musical stardom.

As a young man, Riley King used to work days in the cotton fields and spend his weekend nights cultivating his Mississippi Delta blues on street corners. On a good weekend he'd make \$25 to \$30.

In 1948 King left the plantation for the bright lights of Memphis. Once there he landed a job selling Pepticon, a tired-blood tonic, on a 10-minute radio spot. Soon after, the "Pepticon Boy" became the "Blues Boy from Beal Street" and then simply B.B. when he became a blues disc jockey.

King recorded his first national hit, "Three O'Clock Blues," in 1951. King moved through the '50s by criss-crossing America on exhaustive tours, for many years doing shows 300 days a year. But as his fame became more widely known, and as he preached his blues to more and more people, blues music, as a genre, was fading. In the early '60s, with the civil-rights movement sweeping the country and racial and



social movements emerging, the blues was considered a product of the "older order" of blacks. Then in the early '60s the English wave hit. Suddenly pop idols like Eric Clapton, Mike

Bloomfield, The Beatles and, most notably, the Rolling Stones, began to credit blues artists as their major influences. In 1966, King was the opening act for the Rolling Stones' national

tour. He was soon booked at the prestigious Fillmore West and East, and a whole new generation of blacks, as well as whites, began to understand what real blues was all about.

Just as he had introduced white America to the blues, King took his Delta blues across the oceans. He has been across Europe, Africa, the Middle East and Asia. In 1979, King performed a landmark 22-concert tour of the Soviet Union, a feat no other American performer or group has ever accomplished.

Along the way King has picked up a Grammy award for his 1981 blues LP, "There Must Be A Better World Somewhere." Life is not easy, however, and King has gone through two marriages over the years.

Presently, King is "hot." He has recently completed the soundtrack for the latest John Landis film, "Into the Night," and the accompanying video is receiving heavy airplay. The song and subsequent tunes in the movie may be the only good things about the film.

Meanwhile, Omaha crowds will have a rare opportunity to see King in an intimate, plush club surrounding. The six Cleopatra shows will be a musical event that too few Omahans will see.

And when King breaks into the first few bars of his trademark anthem, "The Thrill Is Gone," a few lucky patrons will be able to savor the thrill for a lifetime.

Limited seating was still available as of this writing (Tuesday) for Sunday night's shows. The dinner-show tickets are \$28.50. Dinner is served from 6 to 7 p.m.; show at 8 p.m. The cocktail show, which includes two free drinks, is \$18.50. Late seating begins at 10 p.m.; showtime is 11 p.m. Tickets are available at Cleopatra's.

—KENNY WILLIAMS

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THE MOVING COMPANY

Story by MARY BAUM
Photos by ROSE CHAMBERLAIN

The history of Nebraska from the arrival of the immigrants in the early 1800s to the 1980s will be presented by UNO's dance troupe, The Moving Company, during its spring recital. The 23-member troupe will perform "Early Nebraska" March 22-24.

Assistant director and choreographer Josie Metal-Corbin said this year's concert is unique. "In the past we've presented a collection of dances. This year we decided on a historical theme," she said.

The concert begins with "Huddled Masses," a collection of dances choreographed by director Vera Lundahl. Lundahl said the title of the piece was taken from the inscription on the Statue of Liberty and "expresses the reasons the immigrants came to this country. The main reasons were oppression from religious and political conflict and poverty." Lundahl said the dances, "Oppression," "Sparsity," and "Hope," focus on the working and living conditions the immigrants found when they reached this country.

Paul Lundahl, a multi-media major at the University of Colorado at Boulder, created the 19-minute film and slide presentation which accompanies "Huddled Masses." Omaha playwright and poet Doug Marr narrates the piece.

The Omaha International Folkdancers will perform "Bulgarian Suite" and "American Suite," collections of traditional American and Bulgarian dances. "The interesting thing about these pieces is they use rhythms quite different and more unusual than we're used to in modern dance," Lundahl said.

The dances were choreographed by folk dance specialist Don

R. Allen. Allen will perform several solos, one in a dance style called clogging. Lundahl described clogging as a very complicated folk dance with roots in the original tapdance.

"Folks," choreographed by Peter Hixson, is a dramatic piece about two pioneer women. One has just lost a child, the other her innocence, and they find comfort in one another. Hixson has served as master teacher of the Moving Company for several years.

"Omaha Rag" is a lively piece created by internationally-known dancer and choreographer Bill Evans. The work is set in the 1920s ragtime era. Evans served as UNO's choreographer-in-residence in January.

And during the finale, poetry will literally be put into motion in a collection of dances called "All My Grandmothers Could Sing." The dances are based on five poems written by Nebraska women from a book by the same name. Choreographer Metal-Corbin said the dances have an "intergenerational focus." Four Moving Company members and three guest dancers between the ages of 59 and 83 will perform.

An original musical score by Roger Foltz, director of UNO's Music Department, will be performed by four members of the Omaha Symphony for the finale. Omaha actress Mary Peckham will recite the poetry during the performance of this 28-minute work.

"Early Nebraska" will be presented tonight and Saturday, March 23, at 8 p.m., and Sunday, March 24, at 4 p.m. All performances will be held in the University Theatre in Arts and Sciences Hall. General-admission tickets are \$4; student and senior-citizens tickets are \$2. For more information call 554-2334.

—MARY BAUM



Company members . . . top and lower left photos, Becky deGraw (left) and Joan Patrick. Above, Gregg Learned (far left), Bob Denholm, and Sohel Sachak. The Moving Company was photographed during rehearsal for "Early Nebraska."



Diner drama offers food for thought in unique setting

Nestled in among stores like Haney's Shoes and Ace Hardware, in the small-town-like business district of Benson, is Joe and Judy's Cafe — home of the "Phil's Diner" series of plays.

The sixth in that series, "Phil Learns a Lesson He'll Never Forget at the Third Street Grill," written by series creator Douglas Marr, is currently playing at the cafe. And if you've never seen any of these productions, you've missed an unique experience.

The atmosphere could be the same as a diner anywhere in the USA, with high ceilings, walls partly paneled, partly covered with odd-looking wallpaper, worn upholstered booths and tables with mismatched chairs. During your meal, you wonder where the stage is. As the 8 p.m. show time approaches, little activity seems to indicate set preparation.

Then, almost without warning, an actor announces the play is about to start. With no further fanfare, no dimming of lights, you hear yelling from the back room and realize the play has begun.

The entire action takes place around the counter and through the aisle separating the tables. Actors run in and out of Joe and Judy's

front door onto Maple Street.

Given this, the play's action becomes real and immediate for the audience. Behind the counter, Mike, the proprietor, pours coffee for himself and his customers, drinking from the same kind of cups as the audience uses.

While previous "Phil's Diner" episodes took place in the present, the current play is a flashback to 1959. "Phil Learns a Lesson" is set in the Third Street Grill at the corner of Third and Mission Streets in Omaha. In a program note, director Mike Markey said the play is intended to give "a fresh insight into the people and places and events that shaped the diner into what it is today." Phil, for instance, is a little boy who takes on his first diner job as a dishwasher.

Lasting a little more than an hour, the play is simple, with an uncomplicated plot. It is more an interaction of somewhat stereotypical characters. There is lovable Irish Mike (Wes Clowers); Rudy (Matthew Ekamprath), the shy, Jewish son of the jeweler; slick, sleazy Bennie (Greg Bachman), the despicable loan shark; Karl (Bill Davis), the polite, hard-working black Army veteran; Marta (Karen Markey), Rudy's deaf girlfriend; and young Phil (Aaron Fili).

But it is Gloria, the dance instructor facing hard times, who really holds the play together. Played by Michele Phillips, Gloria is nosy, proud, sassy toward Bennie, vulnerable and a sentimental romantic at heart.

The actors, for the most part, perform well. With such a close setting, the acting has to be good to be believable. Occasionally they seem a bit stilted, especially Marta. But Markey convincingly handles the challenge of using sign language and speaking in the nasal, high-pitched tone of a deaf person.

Well-timed, humorous lines are sprinkled throughout the play, drawing enthusiastic response from the audience.

Some lines poke fun at the diner itself, such as Gloria's remark, "I don't know what kind of animal you've been serving here lately, Mike, but whatever it is, it led a long and miserable life," or Mike's, "If I kept all the creeps out of my place, I'd lose my shirt." Rudy's problem with expressions — "layed up" for "stood up," for example — also brings laughter from the audience, uninhibited in this casual setting.

The audience responds to the serious, mov-

ing scenes as well. During Rudy's marriage proposal, the place is absolutely quiet. And an "oops" slipping out from one member of the crowd in response to an ill-timed remark by Gloria, indicates that the audience is really "with the characters."

Although the diner atmosphere doesn't need a lot of props, pictures of "Ike" and a 1959 Union Pacific calendar on the wall enhance the mood. Several male characters have slicked-back hair, also reminiscent of the '50s era. And songs such as "The Wayward Wind" and "Where Is Your Heart?" playing in the background during dinner help to recreate the play's time frame.

Although it is somewhat awkward trying to watch the play while sitting in a booth with the action behind you, it is a treat to experience this kind of theater setting, which gives a new twist to the term "live performance." Well-written and acted, the play deals with characters as real today as in 1959.

"Phil Learns a Lesson" runs through April 6 on Monday, Tuesday and Saturday nights. Reservations are necessary, and can be obtained by calling 553-4852.

—SUSAN KUHLMANN

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Review

Albums' offerings worthwhile

Van Morrison was never the type of musician/writer/composer who relied on the power of the pop single to decide his destiny. Granted, it was the legendary and much-covered hit "Gloria" and pop hits such as "Brown Eyed Girl" and "Domino" that sparked his American acceptance, but Morrison has always been much more than a pop singer.

Morrison's work is alternately reflective and philosophical, poetic and charming. His music jumps from jazz to rhythm and blues, to gospel, pop, rock and traditional Celtic influences. His voice is universally recognized: a combination of subtle emotion and sensually appealing moodiness.

On his 15th solo album, "A Sense of Wonder," Morrison reaffirms his place as one of pop music's greatest vocalists. As in his more recent albums, the lyrics reflect his growing dedication to his roots and a reflective nature that deals with philosophy, religion and literature.

"A Sense Of Wonder" will not yield any hallmark pop singles reminiscent of "Gloria." It has some songs that could produce a pop following, like the catchy "Tore Down A La Rimbaud" or "A New Kind of Man," but the young audiences that produce pop hits these days won't go for it. Still, this album is the best from Morrison since "Wavelength" in 1978, or "Period of Transition" from 1977. Older fans may appreciate this album for its resemblance to earlier works such as "Moondance" or "Tupelo Honey."

"A Sense Of Wonder" is Morrison's first album for Mercury/PolyGram.

Morrison opens the record with a collection of songs that seem to chart his journey through recent spiritual awakenings, from the jumpy "Tore Down A La Rimbaud" and the ethereal "Ancient of Days" into the moody instrumental "Evening Meditation" and a spiritual homage, "The Master's Eyes." The side ends with a Ray Charles selection, 1956 nugget "What Would I Do Without You."

Side two opens with the title track, "A Sense Of Wonder," an aptly titled tune that leaves you wondering. Its lyrics are strangely vague, drawing on elements of Morrison's homeland of Ireland in a personal sort of poetic vision. The second instrumental of the album, "Boffyyflow and Spike," follows up and rolls into another rare blues oldie, an updated Morrison arrangement of the 1969 Mose Allison song, "If You Only Knew."

The fourth selection on the B-side is the wildly philosophical "Let The Slave," with the subtitle "Incorporating The Price of Experience." The song includes text by William Blake, with music by Mike Westbrook arranged by Adrian Mitchell.

The album winds up with the confident and uplifting strains of "A New Kind Of Man." Morrison, like a postscript to this first album under a new label, seems to be saying that there is in this world things that are meant to be, and things we are meant to gain strength from.

There's a voice cryin' out in the wilderness,

All your trails have not been in vain,

And you're doin' the best you know how to do, gaining strength in the things that remain.



Van Morrison

You're part of the plan

For a new kind of man to come through.

"A Sense of Wonder" does not show us a totally new Van Morrison, but it presents a fresh and authentic confidence from a masterful songwriter who was in need of an album that would lift him back up to past achievements. "A Sense of Wonder" does that and then some.

Of all the members of the Eagles, the pop super-group of the '70s, it appears that drummer/vocalist Don Henley is the most capable of conquering a solo career.

Using a close alliance with guitarist/songwriter Danny Kortchmar and a stable of other competent guest artists, Henley has produced "Building The Perfect Beast," his second solo album since the demise of the Eagles.

Where his first album yielded only the jabbing pop ditty "Dirty Laundry," "Building the Perfect Beast" has spawned no fewer than three charted singles, and still has plenty of material for more.

Using a basic formula of synthesizer bases for rhythms and a host of guests, Henley has come up with a very strong album.

Kicking off the record is the late-summer anthem "The Boys Of Summer" co-written by guitarist Mike Campbell. This was the first hit from the record.

The second cut is a Henley/Kortchmar collaboration, "You Can't Make Love," a thoughtful tune about trying hard but not quite making it. Rounding things out is a nice complement of guitar and vocal work from Lindsey Buckingham, former Fleetwood Mac guitarist.

A 1950s rocker best describes "Man With A Mission," a real

scorcher with hot guitar licks from Charlie Sexton. This tune, written by J. D. Souther, Henley and Kortchmar, also features Go-Gos vocalist Belinda Carlisle.

Danny Kortchmar, a kind of faceless southern California rock magnet who has worked with James Taylor, Carly Simon, Linda Ronstadt, Jackson Browne and many others, pens the fourth song on side one. "You're Not Drinking Enough" charts the lovelorn feelings of a heartsick romancer.

The catchy "Not Enough Love in the World," can't be far from becoming the album's next hit. Co-written by Henley/Kortchmar and keyboardist Ben Tench, it has all the elements to make the FM jump soon.

Oddly enough, the title track, "Building the Perfect Beast," is the most inaccessible of all the songs on the record. This ambitious foray into the elements of evolution is both rhythmically disconnected and cluttered with just too much synth noise. Among the instruments used on this one song are synthesizers, synclavers, African drums and a curious group of backing vocalists providing "chants." Among the group of backing singers is Michael O'Donahue (former Saturday Night Live writer), Martha Davis, Patty Smyth and wildman-guitarist Waddy Wachtel.

The chunking, guttural, rhythm-guitar hook that churns through "All She Wants to Do is Dance" helped propel that Kortchmar tune to the charts. The lyrics revolve around a vague third-world country, weapons, drugs and discos. Quite a mixture.

The cassette-only version of "A Month of Sundays" is the only pure Don Henley-inspired song. Drawing on the plight of the modern small farmer, Henley brings a fresh approach to an intensely American problem. Few other songwriters (Bruce Springsteen, most notably) have, or care to, deal with the subject in song. The tune is aided by the synthesizer work of Randy Newman.

Still another FM hit, "Sunset Grill," follows next. This very heavily produced track incorporates an array of keyboards and a powerful horn section that punches out the end.

Yet another songwriter's hat is tossed into the ring for "Drivin' With Your Eyes Closed." Aiding Kortchmar and Henley this time is Stan Lynch. This pseudo anti-nuclear statement features a fine guitar solo by Kortchmar and also provides a useful bit of philosophy: "Don't you know that women are the only works of art."

The reggae inflected "Land of the Living" ties up the cassette and incorporates nice synthesizer work and a pleasing vocal mix of Henley and Patty Smyth.

"Building the Perfect Beast" is an odd sort of rock/pop animal, blending songs of social statement, heartfelt love ballads and pop bubblegum into a sort of Frankenstein hit factory. Still, it's an incredibly strong group of songs from the shrill-voiced ex-Eagle. Banking on the strength of a caravan of helpers, Henley has come up with a great chemistry. Now all the public needs is a quick U.S. tour, and Henley will be able to shed his Eagle wings and fly on his own.

—KENNY WILLIAMS

THE GATEWAY ADVERTISING MANAGER

summer/fall 1985

The UNO Publications Committee is looking for a responsible, aggressive individual to manage a staff of seven other paid employees on the advertising staff. A knowledge of basic advertising sales, layout and rates suggested, but not required.

Pay is based on a commission of all advertising purchased in the bi-weekly newspaper. **Deadline: Wednesday, April 3, 1985 at 2 p.m.** Selection will be made April 8, 1985.

For more information or applications, contact the Gateway office at 554-2470, Annex 17.

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Applications for the position of THE GATEWAY EDITOR for the summer and fall semesters are now available in Annex 17.

Applicants should be familiar with the guidelines for the student press adopted by the Nebraska Board of Regents.
(Copies available upon request.)

Deadline: Wednesday, April 3, 1985 at 2 p.m.

Selection meeting: Monday, April 8, 1985

from 12-1:30, Board Room, MBSC

Salary: 1,000 (summer); \$1,800 (fall)

For more information or applications, contact Rosalie at The Gateway, 554-2470, or stop by Annex 17.

Sports

Mavericks sweep Doane, Wesleyan

By POLIDOROS C. PSERROS

UNO opened the baseball season with four consecutive wins. On Monday, UNO swept Doane College, 16-0 and 6-2, at College World Series Park.

Tuesday afternoon, the Mavs beat Nebraska Wesleyan, 12-2 and 7-1. The first game Tuesday ended in the bottom of the fifth inning when the Mavs scored 10 runs as 14 men came to the plate.

The coaches had agreed to play the games with the 10-run rule in effect. Under the rule, the team leading by a 10-point margin after five innings wins. Catcher Jim Walters, who earlier in the inning hit a two-run double, singled in the clinching run. Pat Gibbons was the winning pitcher.

In the second game, UNO right-fielder Jim Palensky led off the bottom of the first with a single and advanced to second base when Wesleyan's right-fielder muffed the catch. Shortstop Dick Dineen's sacrifice bunt moved him to third. After an out, the Wesleyan shortstop erred on an Ed Dineen hit, and Palensky scored. First baseman Mike Grandgenett then blasted a home run over the left centerfield fence, approximately 450 feet away from home plate. Walters followed with a solo blast as UNO led 4-0.

In the bottom of the sixth, a walk sandwiched between catcher Ed Johnson's infield single and second baseman Bill Lynam's bunt single loaded the bases. Palensky cleared the bases with a double as UNO led 7-0.

In the top of the seventh, Wesleyan's last chance, the Plainsmen scored once on winning pitcher Greg Munchcraft and loaded the bases with one out. UNO coach Bob Gates brought in Ed Dineen to pitch out of the jam. The Mavs first relief pitcher of the year forced the batters to hit into a game-ending double play.

Doane highlights

Against Doane, the Mavs combined three home runs, including Bill Lynam's grand slam in game one, clutch hitting, solid defense and complete-game pitching by starters Grandgenett and Gerry Mohr, for the wins.

UNO's overall performance was marked by a new aggressiveness Coach Bob Gates installed last fall. The Mavs, who finished 19-14 in 1984 (11-1 in the NCC), stole nine bases in 11 attempts against Doane. Another attempted steal resulted in an error by the Doane shortstop when Ed Dineen's hard slide jarred the ball loose.

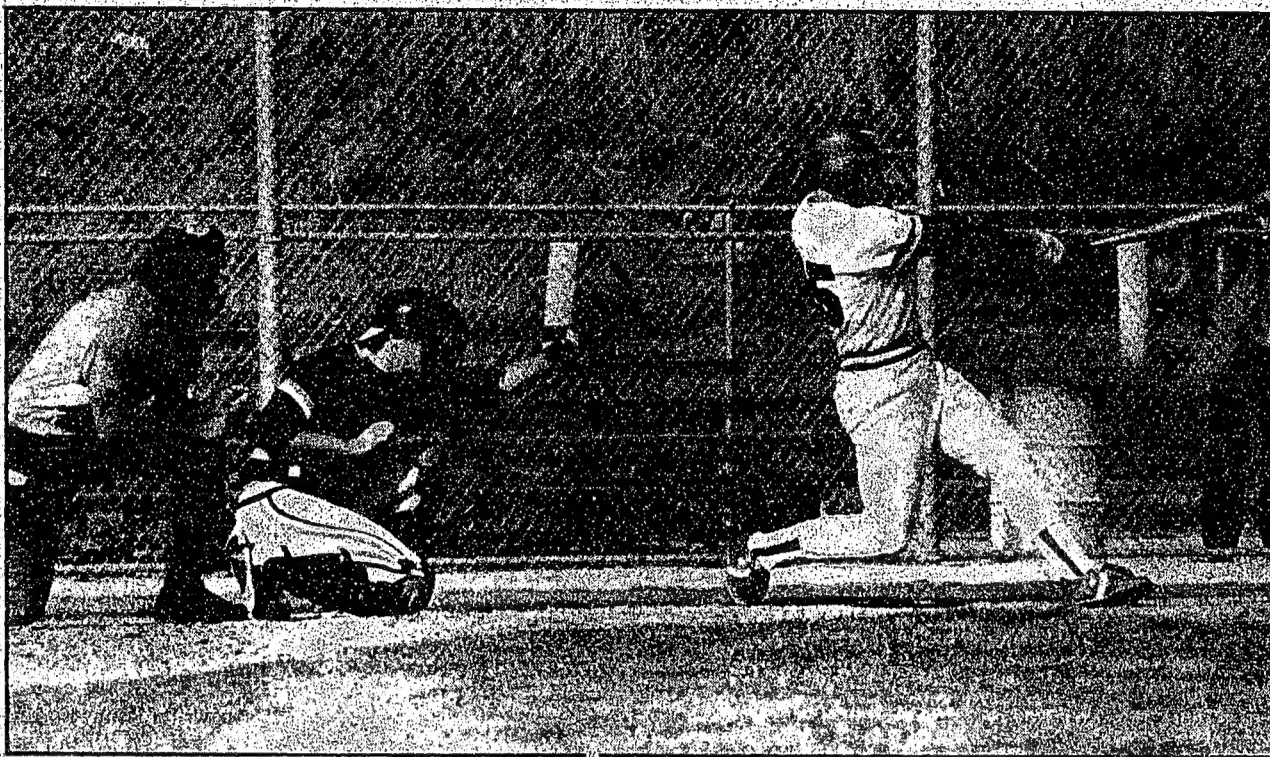
Palensky opened the UNO half of the first inning by hitting a two ball, two strike pitch over the left field fence. UNO scored two unearned runs in the second on two errors, a walk and Marty Bassett's single. UNO broke open the game in the third inning, scoring nine runs on three hits.

Two walks and an error loaded the bases. Lynam had a two and one count when Schnacker delivered what Lynam said was a "hanging curve ball." Lynam hit it over the left field fence as UNO led 7-0.

Two walks and Dick Dineen's bunt single loaded the bases for left-fielder Pat Gibbons who was walked, forcing in a run and leaving the bases loaded for Ed Dineen.

Dineen worked the count to three and one against the reliever Samuelson. He expected a pitch he could hit.

"I was kind of waiting for him to tube me one," he said.



Scot Shugart

Slugfest . . . Maverick shortstop Dick Dineen unloads on a Doane pitch in season-opening action.

Dineen drilled the outside fastball into the gap between center and right fielders. The three-run triple made the score 11-0. Dineen then scored on Grandgenett's ground out.

Doane drops second game

Mohr duelled with Barry Grahner in the second game, and the Doane pitcher deserved a better fate. The Tigers committed six errors that resulted in four unearned runs.

UNO scored two unearned runs in the first inning on two walks, three errors and Dick Dineen's bunt single, to lead 2-0. In the third inning, Grandgenett hit a towering home run that cleared the left-field fence, and landed in shallow right field in the Westgate ball park adjacent to GWS.

In the fourth inning, UNO scored again on a Palensky sacrifice fly. Grandgenett's fifth-inning sacrifice fly chased in a fifth run. Number six came an inning later when pinch hitter Munchcraft doubled home pinch hitter Bruce Godwin. Godwin had walked and advanced to second on an error by Mondt.

Mohr gave up single runs in the fifth and sixth but managed to pitch out of his jams. In the fifth inning he gave up a walk and struck out the next two hitters. Two singles in a row scored a run, but Mohr ended the threat by striking out John McClellan.

In the sixth, Mohr gave up three consecutive hits to the Tigers before retiring the next three batters in order. Mohr, who threw 106 pitches, closed out Doane in the seventh.

UNO played a double-header against Peru State Wednesday. The Mavericks will travel to Texas during spring break where

they will play Division II teams Sam Houston State for two games, Stephen F. Austin for five games and South Dakota State for one game.

UNO returns home April 2 to play Creighton at 1:30 p.m.

Buda considers Tulsa position

Maverick football coach Sandy Buda spent Wednesday in Tulsa, Okla., interviewing for a possible job change.

Buda was contacted by Tulsa University officials when the former head football coach at Tulsa, John Cooper, resigned to take over at Arizona State. Cooper recommended Buda as a possible replacement.

UNO Sports Information Director Gary Anderson said Buda interviewed for professional reasons. Anderson said Buda wasn't unhappy at UNO, but he couldn't pass up the opportunity to interview for the Division I post.

Since coming to UNO in 1979, Buda has posted a 54-24 record, the best in school history. He has twice taken the school to a Division II regional game. The Mavericks have finished 11-2 the last two seasons and earned a share of the North Central Conference football crown.

The Tulsa Hurricanes have been Missouri Valley Conference champs the last five years. Carl Buda, Sandy Buda's father, was an All-American for Tulsa in 1944.

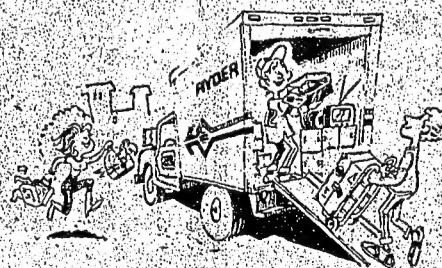
NEWS FLASH

**As of March 28th
The Gateway
will be located in Annex 26.**

Annex 26 is a white building with green trim on South Elmwood Rd. just past CPACS (behind Lot W in the southeast corner).

As of the 28th all business will be conducted out of this location.

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Peerless prognosticator's picks

New York's farmers favored in National League

I'm glad the American League predictions are over. Now I can get on to the good stuff — the National League.

Sorry, but I'm a tad partial to the league that lets pitchers bat. It just adds a little more strategy to the game.

That's another topic, though. So here we go again. This time, let's look at the National League. Once again, the order in which I list the teams is the way I think they'll finish.

NATIONAL LEAGUE EAST

NEW YORK METS — What makes it a pleasure to pick the Mets first is that they earned it by establishing a class farm system. Check out some of these names: Darryl Strawberry, Dwight Gooden, Jesse Orosco, Doug Sisk and Mookie Wilson. All of them came out of the Mets farm system, and should bring back the glory of 1969. Add Gary Carter, Keith Hernandez and Howard Johnson — all came to the Mets via trades. This team could go all the way.

CHICAGO CUBS — Ryne Sandberg and Rick Sutcliffe had extraordinary seasons in '84,

and to think they can reproduce equal performances would be insane. Remember, these are the Cubbies. Last year, in typical Cubbie fashion, they choked in the playoffs against San Diego. Chicago will battle the Mets for first only if Dennis Eckersley can stay injury-free and Steve Trout pitches well as a fourth starter.

PITTSBURGH PIRATES — The Bucs had the best team ERA in baseball last season but still finished last. The additions of George Hendrick, Steve Kemp and Sixto Lezcano should bolster the lineup. Bill Madlock, barring too much trouble with his sore shoulder, will add some punch.

PHILADELPHIA PHILLIES — Jeff Stone, Juan Samuel and Von Hayes give Philadelphia a speedy lineup, but the question remains if there is enough relief pitching. Al Holland is the only proven reliever.

MONTREAL EXPOS — The loss of Gary Carter's bat and rifle arm takes Montreal out of contention this season. Hubie Brooks and Vance Law lead a shaky infield; Andre Dawson's

ability to drive in lots of runs will determine if the Expos will stay out of the cellar.

ST. LOUIS CARDINALS — The Cards will lose a lot of games in the late innings because Bruce Sutter moved to Atlanta. The big news in St. Louis is the acquisition of Jack Clark from the Giants. To avoid the cellar, the Cards need 90 RBIs from Clark, 50 RBIs from Andy Van Slyke and another sparkling performance from pitcher Joquain Andujar.

NATIONAL LEAGUE WEST

SAN DIEGO PADRES — Even though San Diego had horrid pitching last season, the Padres will be the only team in the past six seasons to repeat as division champions. LaMarr Hoyt, who has won 53 games over the past three seasons, will help the pitching staff.

CINCINNATI REDS — Pete Rose, as a manager, can spread his enthusiasm to his players and ride it all the way into September. Hot-headed Mario Soto anchors the pitching staff while Eric Davis, Gary Redus, Eddie Milner and Duane Walker add speed.

ATLANTA BRAVES — The Braves can challenge San Diego and Cincinnati if they find home-run power. The addition of Bruce Sutter will add strength to a pitching staff that includes Pascual Perez and Steve Bedrosian. If Brad Komminsk and the injury-plagued Bob Horner

hit 20 homers apiece, this will be a tough team to beat.

LOS ANGELES DODGERS — Greg Brock, Candy Maldonado, Franklin Stubbs and R. J. Reynolds haven't adequately replaced the departed Steve Garvey, Ron Cey, Davey Lopes and Dusty Baker. Thus the fall of the Dodgers last season. If Pedro Guerrero learns how to play third base and Steve Sax steals more bases and doesn't strike out as much, the Dodgers may make the West a four-team race.

SAN FRANCISCO GIANTS — Dave Green, newly acquired from St. Louis, will provide power, and Joe Gonzalez takes over for lackluster shortstop Johnnie LeMaster. Dave LaPoint, also from the Cards, is a solid fourth starter. The Giants should have enough talent to keep them out of last place.

HOUSTON ASTROS — The shorter fences at the Astrodome won't help anyone but visiting teams. Jose Cruz provides the only power in the lineup. Nolan Ryan and Joe Niekro are the aces on an old pitching staff.

PLAYOFFS — In the National League, New York over San Diego in five games. In the American League, Toronto will beat the Royals in five games.

WORLD SERIES — Toronto over New York in six games.

—ERIC OLSON

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Peter Balestiere, of McGraw Hill discusses starting salaries, benefits and more. 15 min

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Barnyard humor with "Molly the Moo Cow" and other animated favorites. 30 min

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**STUDENT
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11:00, 4:30

Sold American

Steve Parkford's documentary on marijuana growers in Northern California. 30 min

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11:30

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**Don't Delay — The Deadline is April 1, 1985

